

Laura Mason

Comrade Jane

# I LED 3 LIVES

27B

by

Maurice Stoller

From the book

"I Led 3 Lives"

by

Herbert A. Philbrick

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FINAL MASTER SCRIPT

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"I LED 3 LIVES" #27B

SYNOPSIS

Philbrick is called in by Comrade John as alternate for 3 Key Commies assigned to check three local radio stations for sabotage. Dressler considers it of utmost importance to have Philbrick in on this assignment and sets up a plan for yanking one of the key Commies. Accordingly, an FBI legman puts the finger on No. 3 Key Man and Philbrick is called to take his place. However, Philbrick can report the Commie action at one station only. At Dressler's suggestion, Philbrick turns in a dissenting report. The angered Commie leader, John, forces Philbrick to back up his report by taking him along on an immediate check-back. The FBI having plugged the holes, Comrade John finds gates closed and easy entry barred to unauthorized persons. Thus Philbrick is able to report back on the other two radio stations; and, ironically, his stock in the party goes up several points.

CAST

HERBERT PHILBRICK.....	
JERRY DRESSLER.....	
FBI LEGMAN (Silent Bit).....	
<u>COMRADE JANE</u> .....	
COMRADE JOHN.....	
COMRADE PETE.....	
COMRADE X.....	
COMRADE AL.....	
COMRADE.....	(EXTRA)
COMRADE.....	(EXTRA)

SETS

INTERIOR

Philbrick's Office  
 Dressler's Office  
 Philbrick's Car  
 Commie Office  
 Brookfield Living Room  
 Pawn Shop (Back Room)  
 Dressler's Car  
 Pete's Dark Room

EXTERIOR

Elevator Loc.  
 Store Window  
 Street  
 Joe's Garage  
 Music Store  
 Radio Bungalow & Tower  
 Parking Lot  
 Ext. Bldg. (Philbrick's Office)  
 Rear Bldg.  
 Pawn Shop  
 Radio Station  
 Lobby Philbrick's Bldg.  
 Park

"I LED 3 LIVES" TV

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2ND REVISE 1/21/54

FADE IN:

INT. BUILDING LOBBY - DAY

1 MED. CLOSE - ON ELEVATOR DOORS 1

Philbrick, returning from a trip and carrying a piece of air luggage, as well as his briefcase, enters shot and stands watching elevator indicator, moving first up, then down. He keeps looking around to see if he's being watched.

VOICE OVER

What's the matter with you,  
Philbrick? Can't you relax?  
You're coming home from a  
business trip...all business  
this time -- no party or FBI  
assignments to complicate life  
for you and your family. Relax,  
man, relax....!

The elevator doors open and he walks in. The elevator doors close.

2 OMITTED 2

3 CLOSE - ON ELEVATOR INDICATOR GOING UP (MEASURE) 3

DISSOLVE TO:

4 OMITTED 4

5 INT. PHILBRICK'S OFFICE - DAY

Philbrick is at his desk on the phone; puts papers in order.

PHILBRICK

All right, honey, there isn't much  
more I can do on these layouts. Anyway,  
I think I'll call it a day.

(CONTINUED)

5 CONTINUED:

5

PHILBRICK

Good idea. I could use a bath  
and a quiet evening at home.  
Goodbye.

He gets up to get his jacket when the phone rings -  
He instinctively goes to answer, but changes his mind  
and starts for the door. Phone continues. CAMERA is  
following Philbrick to door. Finally the phone's  
persistence stops him. He picks it up.

PHILBRICK

Philbrick....

5A INT. COMMIE OFFICE - CLOSE SHOT - JANE

5A

JANE

I called twice yesterday and  
again this morning. Your  
secretary said you were out of  
town.

5B CLOSE SHOT - PHILBRICK

5B

PHILBRICK

Yes, I was.  
(his face clouds)  
Yes...yes...couldn't it wait  
until tomorrow....?

INT. COMMUNIST OFFICE

6 CLOSE - COMRADE JANE ON PHONE

6

JANE

This is a big contract, Mr.  
Philbrick. I know how much it  
means to you; but it could  
easily go to another agency.

CAMERA HOLDS on Jane.

PHILBRICK (o.s.)

(filter)

I appreciate your thinking of  
me; but I just this minute got  
in --

JANE

C.J. wants action this afternoon.  
I'd hate to see you lose out.

7 CLOSE - PHILBRICK ON PHONE

7

PHILBRICK  
All right, tell him I'll be  
over just as soon as I can.

8 MED. CLOSE - PHILBRICK

8

He hangs up and thinks a second; then picks up phone  
again.

PHILBRICK  
Line, please.

He dials.

PHILBRICK  
(lamely into phone)  
Honey, I'm sorry, but I won't be  
able to make it. Something just  
came up...I've been working a  
long time on this...looks like  
they're ready to sign...I know --  
I'm sorry, dear. Yes, I will -  
say hello to the kids for me -  
right - bye.

CAMERA HOLDS on Philbrick, then he walks out.

DISSOLVE TO:

INT. LOBBY

9 ELEVATOR DOORS OPEN - DISGORING PASSENGERS

9

Philbrick steps into CLOSEUP and lights pipe,  
thinking of Carol's expression.

VOICE OVER  
This is nothing new, Philbrick.  
You've disappointed the wife  
before. Business as usual and  
this is business for the FBI.

He exits to street.

10 EXT. PHILBRICK BLDG. - WALKS TO DRUG STORE ON CORNER

10

11 LONG SHOT - INT. DRUGSTORE

11

Philbrick enters to a phone booth. As he dials a  
number, we see passing pedestrians mirrored in the  
plate glass.

INT. DRUGSTORE

12 MED. CLOSE

12

past Philbrick in phone booth. COMRADE X, unknown to Philbrick, stops - lingers - idly looks over window display.

PHILBRICK

(in booth; on phone)

Yes....I'd say the archery course is in pretty bad shape... several of the targets need replacing - today - before tomorrow's tournament...

Philbrick sees Comrade X and reacts slightly.

INT. DRESSLER'S OFFICE

13 CLOSE SHOT - DRESSLER ON PHONE

13

DRESSLER

In that case, I think we'd better take care of it. Suppose I pick you up...at Joe's place.

PHILBRICK'S VOICE

(filter)

Okay...Let's make it about one o'clock.

EXT. STORE WINDOW

14 HIGH ANGLE SHOT 14

SHOOTING from lobby. Philbrick hangs up; throws a troubled look at Comrade X; walks out of store and out of shot.

EXT. PHILBRICK'S CAR

15 MED. CLOSE 15

as Philbrick, hand on car door handle, glances back.

## VOICE OVER

Come off it, why should they  
tail you now -- unless the  
upcoming business is top secret....  
That character is still at the  
window....forget it...

EXT. STREET - PHILBRICK'S OFFICE

16 FULL SHOT - STREET 16

Philbrick gets into his car and drives off.

DISSOLVE TO:

17 MED. SHOT - SHABBY PARKING LOT IN ALLEY 17

Philbrick drives car into the lot; gets out, locks it,  
and heads for back entrance to building.

18 ANGLE SHOT - ON BUILDING'S BACK ENTRANCE 18

Philbrick enters shot; takes a quick look around and enters.

## VOICE OVER

Here we go again, Philbrick....  
Central Committee....it's not  
often you get up here....This  
must be something big...things  
are moving fast these days.

19 OMITTED 19

INT. OFFICE AT COMMUNIST PARTY HEADQUARTERS

20 MED. SHOT - COMRADE JANE TYPES A MEMO 20

(CONTINUED)

Philbrick enters, COMRADE JANE greets him impatiently.

JANE

Hello, Comrade Herb. It took  
you rather long to get here --

PHILBRICK

(worried; thinking  
of Man in the window)

I -- I got here as fast as I  
could...

JANE

Well, never mind. The meeting  
has adjourned.

PHILBRICK

(keenly disappointed)

Adjourned --!?

JANE

For security reasons, Comrade  
John thought it best to adjourn  
to Comrade Norma's place. You  
know the address?

PHILBRICK

You'd better give it to me  
again.

(takes out notebook)

JANE

Nothing in writing. It's  
3546 Brookfield. Got it?

PHILBRICK

3546 Brookfield. Got it. When  
is the meeting -- tonight?

JANE

Of course not. It's now.  
They're expecting you.

PHILBRICK

(studied casualness)

Who....?

JANE

(shrewdly)

You'll see when you get there.

(more friendly)

Got a light...?

PHILBRICK

(offers lighter)

Here.



21 TWO SHOT - FAVORING JANE

21

JANE

Have one.

Philbrick does not take a cigarette.

PHILBRICK

No, thanks.

JANE

Congratulations, Comrade. If you qualify for this assignment you're really in...

PHILBRICK

(quizzically)

I'm in -- but I'm not in --

JANE

(laughs)

You're in, all right. But there's a fly in the ointment -- Comrade Pete. You know him?

22 TWO SHOT - FAVORING PHILBRICK

22

PHILBRICK

Pete -- the electrician -- yes.

JANE

He's an excellent Party Man. But he's strange. Doesn't seem to like you, Comrade.

PHILBRICK

I wonder why...

JANE

I have no idea. Just thought I'd pass it along.

PHILBRICK

(smiles wryly)

Thanks for the tip, Comrade. Perhaps I should remind Comrade Pete that the party comes before personalities.

JANE

(approvingly)

He doesn't realize that for sabotage we need all the brains we can get.

23 CLOSE - ON PHILBRICK 23

CAMERA HOLDS on Philbrick as he reacts to this and Jane's next speech.

JANE'S VOICE

I'm sure you can take care of yourself, Comrade. You'd better get started.

Philbrick exits, as Jane goes back to her typing.

EXT. PARKING LOT

24 FULL SHOT - PHILBRICK'S CAR 24

We see Comrade X in the front seat of Philbrick's car; he's watching Philbrick approach. Philbrick reacts as he stops, recognizing the man in the window, before he proceeds to his car.

25 TWO SHOT - AT PHILBRICK'S CAR 25

SHOOTING through car window, as Philbrick gets into his seat, hesitantly and fearfully.

COMRADE X

Relax, Comrade, I need a lift.

PHILBRICK

You'll have to be more specific, Mister, whoever you are.

COMRADE X

(thin smile)

Okay, Comrade Herb. Comrade Jane gave me the address.

PHILBRICK

(still wary)

What address...?

COMRADE X

3546 Brookside -- Satisfied?

PHILBRICK

(thin smile)

There's nothing like double-checking.

COMRADE X

Check. And double check. That's what I'm here for...

(punches this point)

(CONTINUED)

25 CONTINUED:

25

Philbrick, digesting the point. Philbrick is about to start the car and back up.

INT. CAR

26 CLOSE SHOT - PHILBRICK

26

## VOICE OVER

This is something new... a tail  
who's not a tail...never a  
dull moment...life is full of  
little surprises.

(glances sidewise)

26A TWO SHOT - PHILBRICK AND COMRADE X

26A

Philbrick notices papers rolled up in the back seat.

## PHILBRICK

What are those papers in the  
back?

## COMRADE X

(thin smile)

Oh...layouts.

## PHILBRICK

Layouts? I didn't bring any  
advertising matter with me.

27 INSERT - ROLL OF RUBBER BANDED SHEETS ON SEAT

27

Over this we HEAR,

## COMRADE X'S VOICE

This isn't advertising. It's  
layouts of radio stations.  
Comrade John figured you being  
an ad man, "layouts" would be  
safer in your car.

27A CLOSE SHOT - PHILBRICK

27A

## PHILBRICK

Layouts? Radio stations? I  
don't get it.

## COMRADE X

You will, Comrade.

Philbrick starts car and backs out --

DISSOLVE TO:

INT. BROOKFIELD HOME LIVING ROOM - DAY

28 MED. SHOT

28

Seated facing a wall on which are thumbtacked several layouts are Philbrick and Comrades: PETE, COMRADE X, and AL, and TWO EXTRAS. Comrade JOHN is addressing the group from behind a desk. He rises and paces about the room.

JOHN

I want to stress an important point. The minute we've taken over, we'll need to restore the country's productive economy as quickly as possible. Our job is to cripple the radio system. It is imperative that you do not destroy any valuable equipment.

CAMERA PANS to Philbrick and HOLDS on his reaction to this.

JOHN'S VOICE

Comrade Pete --

CAMERA PANS and HOLDS on Pete.

JOHN'S VOICE (Cont'd)

-- you have been chosen because of your practical knowledge of electronics...

CAMERA PANS and HOLDS on Comrade John as he continues addressing others.

28A CLOSE SHOT - PHILBRICK

28A

JOHN (slowly)

Comrade, as a CPA for a Radio Station, it should be logical for you to check equipment, etc... Comrade Al, as a song plugger, you're on intimate terms with disc jockeys and engineers. Access to control rooms should be a cinch...as an electronics salesman, you've got the best excuse in the world..Comrade Herb, you'll stand by as alternate.

VOICE OVER

Now he's briefing the key men; get this, Philbrick; etch it deep into your brain; they're after a complete paralysis of vital communications all over the U.S.; this unit will smash radio; other units will knock out bridges, dams, water supply lines. Get every word, every detail; This is a blueprint for sabotage!

(CONTINUED)

28A

CONTINUED:

28A

CAMERA PANS and HOLDS on Philbrick.

JOHN'S VOICE (Cont'd.)

...if you should be called,  
your contacts with radio  
executives will stand you in  
good stead. I want you to pay  
just as close attention to  
details as if you were one of  
the key men. Any questions?

A long pause as CAMERA PANS across group, then HOLDS on  
Philbrick.

PHILBRICK

Yes -- say the city's radio  
communications are effectively  
knocked out. There is still  
the ham network. What about  
it?

29

CLOSE - ON JOHN

29

JOHN

(smiling)

A good question. Comrade, a  
very good question. That's  
your special baby, Comrade Pete --  
you want to answer?

30

CLOSE - ON PETE

30

PETE

Let's just say that we have ways  
and means of jamming the hams --  
but good. I wouldn't expect  
you to understand -- any of you.

31

OMITTED

31

32

CLOSE - ON PHILBRICK (PURSUING)

32

PHILBRICK

I know how to follow  
instructions, Comrade.

33 CLOSE - ON PETE

33

PETE

(to all)

This is my department, Comrade Herb. You might as well know this is no kid stuff. I wouldn't want you to get electrocuted.

34 OMITTED

34

35 MED. CLOSE SHOT - AL

35

reacting to this.

AL

(shows fear plainly)

Comrade John...I know nothing about electronics. I've got a family to think about...I don't think I'm fit for this assignment...

36 CLOSE - ON JOHN

36

JOHN

The Screening Committee is the best judge of that, Comrade. It was decided that Comrade Pete and you will handle this phase of the operation. Now -- let's get down to business.

as John turns to layouts on wall.

36A MED. SHOT - JOHN

36A

JOHN

Comrades, I can't stress strongly enough the importance of radio and television in our plan of operation. With our unit determining how to disrupt the tv-radio system; and other units - telephone, telegraph and teletype - we can then compile all information into a Master Plan for paralyzing the country's entire communications system. You must bring back specific details. Work quietly, unobtrusively and efficiently. There can be no slip ups.

13.

36B CLOSE SHOT - PETE

36B

PETE

Comrade --

36C CLOSE SHOT - JOHN

36C

JOHN

Yes, Comrade Pete.

36D CLOSE SHOT - PETE

36D

PETE

Do we make this check during the normal broadcast day, or do we wait until they go off the air?

36E MED. SHOT - JOHN

36E

JOHN

We'll have to work during the day, because it will be your job, Comrades, to photograph the location of master controls, switches, transformers, sources of power, auxiliary equipment, etc.

36F CLOSE SHOT - AL

36F

AL

But Comrade, exactly what do I do, and where do I go...?

JOHN

I will brief each one of you individually in a few moments. Comrade Pete, you will develop the film in your dark room. Comrade Herb will help you. You will deliver the negatives to me; here; without delay -- Oh yes -- and one more thing.

36G CLOSE SHOT - PETE

36G

PETE

What's that?



36H CLOSE SHOT - JOHN

36H

JOHN

No prints!

37 MED. SHOT - ON PHILBRICK - DOLLY TO ECU

37

VOICE OVER

Philbrick, you've just got to  
be in on this. Contact Dressler;  
fast; he'll know some way to  
count you in...!

DISSOLVE TO:

INT. JOE'S GARAGE - DAY

38 MED. SHOT

38

ESTABLISHING SHOT: Philbrick's car parked with hood up.  
Philbrick talks to Joe who is off scene.

PHILBRICK

(looking around for  
sign of Dressler)

Thanks, Joe. I think a tuneup  
will do the trick, but check  
her over generally. Know  
anybody who's going my way,  
Joe?

DRESSLER (o.s.)

Hi, neighbor.

Dressler walks into scene.

DRESSLER (Cont'd.)

Need a lift?

PHILBRICK

(turns; grins)

I sure could use one. Thanks.

They exit.

39 OMITTED

39

40 MED. SHOT - DRESSLER'S CAR THROUGH CAR AS THEY  
APPROACH

40

Dressler gets in behind the wheel. Philbrick gets in.  
They drive out of shot.



40A MED. SHOT - DRESSLER'S CAR BY

40A

INT. CAR

41 TWO SHOT - PHILBRICK AND DRESSLER - IN TRANSIT

41

DRESSLER

(soberly)

I see Herb, that checks with what we have on Comrade John. We figured that after he was fired he went to work full time for the party; but we had no way of knowing for sure. Nice work.

PHILBRICK

A pleasure...

Philbrick lights his pipe.

DRESSLER

As you say, Herb, this is undoubtedly part of their over-all plan for taking over communications on D-Day. But -- they're underestimating Uncle Sam...

PHILBRICK

Then you don't think they can walk in quietly and take over the city's radio..?

DRESSLER

We're not going to be caught napping again -- ever. It's going to have to be a really BIG day, with mighty big Red guns, to blast Uncle Sam...

41A TWO SHOT - NEW ANGLE

41A

DRESSLER

We've got a pretty good idea what they're up to. Still -- if you could get us a first-hand report... Better still the pictures.

PHILBRICK

It doesn't look too encouraging. At best I'm an alternate.

(CONTINUED)

41A CONTINUED:

41A

PHILBRICK (CONT'D.)

They'll call me only in the  
event one of them breaks a leg  
or something.

DRESSLER

(chuckles)

That gives me an idea. Suppose  
one of them should break a leg...

PHILBRICK

You don't mean --

DRESSLER

(smiles)

Oh, nothing like that. Suppose  
you let us take care of it.  
I have an idea you'll get that  
call.

PHILBRICK

(smiles appreciatively)

Fine!

(thoughtful)

Still, that will only take  
care of one station. How am  
I going to cover the other two?

DRESSLER

Hmm, that poses a bit of a  
problem..

(gets an idea)

I just thought of something!  
If we can work out a plan for  
you to go back -- go back over  
the ground covered by the other  
key men...

PHILBRICK

What reason would I have?

DRESSLER

Hmmm.

PHILBRICK

(slowly groping)

If you could maneuver me, somehow,  
into a position where I could  
force a re-check...

DRESSLER

That's it...! You're right...!  
But how?

FADE OUT

END ACT I

"I LED 3 LIVES" #27EACT TWO

FADE IN:

A42 FEDERAL BLDG. (MEASURE)

A42

DISSOLVE TO:

INT. DRESSLER'S OFFICE

42 TWO SHOT - DRESSLER AND FBI LEGMAN

42

as Dressler hands Legman a snapshot.

DRESSLER

Herb says this is a pretty good likeness of the song plugger...

Legman nods, puts picture in pocket.

DRESSLER (Cont'd.)

Let's have another look at the message...

(picks up envelope  
from his desk)Hmm...yes, it's vague enough...  
and should be damaging.

He hands it to Legman, who pockets it with photo.

DRESSLER (Cont'd.)

They'll undoubtedly have a tail on this fellow...make your passes obvious...and be sure to take time driving away; give them plenty chance to follow you back here.. Okay?

Legman signifies understanding and walks out of shot.

DISSOLVE TO:

EXT. MUSIC STORE - DAY43 MED. CLOSE SHOT - DISK SPINNING ON PHONOGRAPH -  
CAMERA PANS TO

43

Comrade X as he presumably shops thru a rack of bargain-priced records in the doorway; but keeps glancing around,

(CONTINUED)

43

CONTINUED:

43

as he listens to a Blues Recording. We continue to HEAR this blues music over this and ensuing scenes.

44

OVER SHOULDER - COMRADE X - SHOOTING THRU WINDOW

44

FBI Legman is reading a newspaper and smoking as he covers Communist X.

45

CLOSE SHOT - ON COMRADE X

45

as he listens to blues recording and continues vigil.

46

CLOSE SHOT - ON FBI LEGMAN

46

as he suddenly becomes alert.

INT. ENTRANCE TO RECORD STORE

47

COMRADE X IN F.G.

47

Al comes through store as Comrade X turns away. Al exits to street. As Legman accosts Al and stops him, Comrade X moves forward, but decides to remain in doorway.

48

TWO SHOT - AL AND FBI LEGMAN

48

as they exchange words. Al registers complete puzzlement and fear as FBI Legman forces an envelope on him.

49

OMITTED

49

50

NEW ANGLE - TWO SHOT - AL AND FBI LEGMAN, FAVORING AL

50

Al tries to return the envelope but FBI Legman adroitly maneuvers it into Al's inside coat pocket, waves goodbye and leaves shot, headed for his car.

51

MED. SHOT - POINT OF VIEW

51

SHOOTING past Al, as he stands bewildered, watching FBI Legman get into car. Comrade X exits swiftly, taps Al on shoulder and relieves him of envelope in one surprising movement.

52 TWO SHOT - COMRADE AL AND COMRADE X INSIDE  
MUSIC STORE

52

as Al reacts, startled, blues music comes to sudden  
STOP.

COMRADE X  
I'll take that envelope, Comrade.

AL  
(recognizing  
Comrade X and  
registering real  
fear)  
I don't know what this is all  
about. I never saw that guy  
before. He forced this on me.

52A INSERT ENVELOPE

52A

SHOOTING down over Comrade X's shoulder as he reads:

COMRADE X (VOICE)  
"Be sure and make contact at  
coffee shop across street from  
radio station before assignment."

53 TWO SHOT

53

COMRADE X  
You rat! Where's your car?  
Quick.

AL  
Around the corner. Why?

COMRADE X  
No time for questions. Get  
going.

AL  
But -- but --

COMRADE X  
Quick! Do as I say -- !

They exit as we PAN

54 FULL SHOT

54

Al and Comrade X get into automobile. FBI Legman's car  
leaves parking spot and drives leisurely past Al's auto.  
Al's car takes out after him.

DISSOLVE TO:

55 TRAVELING SHOT

55

SHOOTING from back seat of Al's car CAMERA keeps FBI Legman's car in constant view as it weaves thru traffic, makes several turns thru business district and finally stops in front of Federal Building where FBI Legman gets out.

56 TWO SHOT - AL AND COMRADE X

56

Same point of view as Scene 54. As Al brings his car to a stop, keeping FBI Legman's car in sight, FBI man walks into Federal Building.

COMRADE X  
(turns to Al;  
menacing)  
OK, pal, you've had it -- get  
going.

56A FULL SHOT

56A

as Al's car rolls away.

DISSOLVE TO:

57 PHONE BOOTH

57

Comrade X enters booth; dials a number.

INT. COMMUNIST OFFICE

58 CLOSE - ON COMRADE JOHN ON PHONE - RECEIVING CALL

58

JOHN  
Hello, yes --

INT. PHONE BOOTH

59 CLOSE - COMRADE X AT PHONE

59

COMRADE X  
You were right. Al was contacted  
by an FBI man. No doubt about  
it. I followed him to the  
Federal Building.

INT. COMMUNIST OFFICE

59A CLOSE - JOHN

59A

JOHN

I thought he acted suspicious  
at the meeting. Where is he  
now?

INT. PHONE BOOTH

59B CLOSE - COMRADE X

59B

COMRADE X

I dropped him off at Comrade  
Jim's! He's in good hands.

JOHN'S VOICE

Good. Anything else?

COMRADE X

Yes. The guy gave him a  
message. I've got it.

He hangs up phone, makes a note in his notebook and  
exits shot.

INT. PHILBRICK'S OFFICE - DAY

60 MED. CLOSE

60

Philbrick is at his desk. As PHONE RINGS, CAMERA moves  
in and HOLDS on Philbrick at phone.

PHILBRICK

(to secretary, o.s.)  
Got it...yes...speaking...  
(a broad smile spreads  
over his face slowly)

INT. COMMUNIST OFFICE - DAY

61 CLOSE - ON COMRADE JOHN AT PHONE

61

JOHN

Pete will meet you at Riverview  
Park.

62 CLOSE - ON PHILBRICK

62

PHILBRICK

(into phone)  
...right. I'll be there.

(CONTINUED)

62

CONTINUED:

62

He hangs up; and stares meditatively into CAMERA.

VOICE OVER

I'll be there all right,  
Comrades.

(thinks of tune:  
Ten Little Indians)  
Five little Indians peeking in  
the door.

One gets yanked  
And then there were four.

DISSOLVE TO:

EXT. STREET - DAY

63

FULL SHOT - CITY STREETS

63

CAMERA picks out Philbrick's car and follows it until  
it turns a corner.

64

TRAVELING SHOT - FROM PHILBRICK'S CAR

64

SHOOTING from back seat, past Philbrick's shoulder, as  
the tower and sign of a radio station come into view.

65

CLOSE - ON PHILBRICK AT WHEEL

65

He reacts to station, as he passes it, with a wry  
knowing smile.

66

FULL SHOT - COUNTRYSIDE

66

CAMERA picks up Philbrick's car as it leaves city behind.

67

MED. SHOT - PUBLIC PARKING AREA

67

Philbrick drives into area; parks. Pete takes a seat  
beside Philbrick. They drive out of shot.

INT. CAR

68

TRAVEL SHOT - IN PHILBRICK'S CAR

68

SHOOTING from rear seat, past Philbrick and Pete. Pete  
has a superior attitude. Philbrick holds his peace for  
a long time. As car approaches hilly terrain --

(CONTINUED)



PHILBRICK

Isn't it about time to let me  
in on --

PETE

(without turning)  
What did you say...?

PHILBRICK

Where are we going...?

The radio tower, with control cottage at its base, comes  
into view. For answer Pete points to tower. They drive  
some more in silence.

CLOSE SHOT - PHILBRICK AND PETE - REVERSE

SHOOTING through windshield at their faces.

PHILBRICK

Isn't it about time you let me  
in on what I'm supposed to do?

PETE

You got your instructions.

PHILBRICK

Only to meet you.

PETE

(wary)  
Is that all?

PHILBRICK

That's all.  
(a long pause)  
I assumed further instructions  
would come from you.

PETE

(grunts)  
You'll get 'em - in good time.  
(another long pause)  
You heard about Al...?

PHILBRICK

(mock sympathy)  
Yes....I heard...

PETE

Now do you know why I'm  
suspicious. A lucky thing  
we got to him - just in time  
to switch to Plan B.

(CONTINUED)

PHILBRICK

Plan B...that's this one - the one you and I are carrying out?

PETE

Right. It's my idea....

PHILBRICK

(drawing him out)

Strike at the tower, huh?

PETE

That's right. What good is your transmitting system with a crippled tower?

PHILBRICK

(pretends admiration)

Sounds like a darn good idea... except that --

PETE

(belligerently)

What -- ?

PHILBRICK

Isn't it kind of dangerous?

PETE

Not if you know what your're doing.

PHILBRICK

Well, Comrade, that's what I'm waiting to find out -- what to do.

PETE

All you have to do is chin with the engineer. These guys get awful lonesome. You leave the rest to me. You're the gab artist.

PHILBRICK

(protests)

But I don't know a thing about radio.

PETE

The less you know the better. Just keep him occupied. Here we are...!

70 FULL SHOT - BUNGALOW AT BASE OF TOWER

70

Philbrick's car drives up, stops. Philbrick gets out and goes inside. After a brief pause, Pete stealthily goes about his mission. He disappears behind bungalow --

71 ANGLE SHOT - REAR OF BUNGALOW

71

SHOOTING up from the ground. Pete slithers into shot, makes rapid survey of cable leading from roof of bungalow to tower; takes picture; examines or searches for master switch; keeps looking around to see if he's being watched.

DISSOLVE TO:

72 TRAVEL SHOT - IN PHILBRICK'S CAR - DUSK

72

SHOOTING from rear seat, between Philbrick and Pete on return trip. Pete, with animal satisfaction, is chewing lustily on a chocolate bar, feeling smug about the "mission accomplished." As car turns, revealing radio tower --

DISSOLVE TO:

72A INT. RADIO BROADCASTING STATION

72A

Pete and Philbrick walk to CAMERA, down corridor; past control panels. They exit past CAMERA.

72B CLOSE SHOT - INTERIOR TV MONITOR ROOM

72B

Pete and Philbrick enter. Ad lib "hellos" to crew. They exit.

DISSOLVE TO:

73 INT. TRANSFORMER GENERATOR ROOM

73

Pete and Philbrick enter. Pete takes picture. Philbrick walks into CLOSEUP.

VOICE OVER

Feeling pretty smug, eh, Comrade.  
You'll walk right in, do your  
dirty work and take over --  
that's what you think!

FADE OUT

FADE IN:

EXT. - DAY

74 ELEVATION SHOT - GROUP OF STORES 74

SHOOTING down past three balls of a pawn shop. CAMERA picks out Philbrick's car as he parks it at curb. We see him get out, take a precautionary look around, then walk into pawn shop. He has briefcase.

INT. PAWNSHOP

75 MED. SHOT - ON PAWN SHOP FRONT - REVERSE ANGLE 75

Philbrick walks into shot. He fingers either a watch or a pawn ticket. Walks to back room.

INTERIOR - DAY

76 MED. CLOSE - BACK ROOM OF PAWN SHOP - PHILBRICK AND DRESSLER 76

SHOOTING toward door, past Dressler seated at a cluttered table. Door opens. Philbrick walks in, smiles, relieved, as he sees Dressler; closes door.

DRESSLER

(smiles)

What have you got there, my friend?

PHILBRICK

(gets the idea)

A radio...

DRESSLER

(grins)

A radio... Can't offer you much on a radio, I'm afraid.

PHILBRICK

But this is a radio tower...

DRESSLER

(impressed)

A radio tower -- that's different. Let's have a look at it.

As Philbrick, still at door, opens portfolio and moves toward table.

DRESSLER

Sit down, Herb. Take the load off your feet....that tower must be pretty heavy.

Philbrick sits; hands Dressler his report. Dressler glances quickly at it...grows thoughtful.

DRESSLER (Cont'd.)

~~Hummm~~...I didn't think they'd try the tower...Isn't it pretty dangerous out in a lonely country spot...?

PHILBRICK

That's the way I figured; but my pal, Pete, was pretty cocksure.

DRESSLER

....gate was open...?

PHILBRICK

Wide open...

DRESSLER

(gets an idea)

Undoubtedly your "co-conspirators" are equally cocksure about the studios being wide open...

PHILBRICK

I wouldn't be surprised....I haven't got much to report. I was with Comrade Pete all the time so I don't know what they accomplished at the other stations.

DRESSLER

We've got to know, Herb; and I think I've got a way..... Suppose you should turn in a dissenting report...?

PHILBRICK

(startled)

Do you want to get me kicked out of the party -- but fast?

DRESSLER

On the contrary...If we play this hand right, your stock should go up several points. We want them to trust you -- to the limit.

(CONTINUED)

PHILBRICK

What have you got in mind..?

DRESSLER

(smiles)

I can't give you any details --

PHILBRICK

(smiles)

I should have known better  
than to ask.

DRESSLER

You asked to be maneuvered  
into a position for re-checking.  
Well, this would seem to be  
the maneuver.

PHILBRICK

I see....

DRESSLER

Your report is only part of  
the story. With reports on  
the other members of the  
Sabotage Unit, we should be  
able to see the full plan for  
crippling the country's  
communications system.

As Philbrick digests this point -

DISSOLVE TO:

INT. DARK ROOM - PETE'S HOUSE

77A CLOSE TWO SHOT - PETE AND PHILBRICK

77A

Pete is developing the pictures; and Philbrick stands by  
helping generally; intently watching for chance to steal  
a negative.

PETE

What did you talk about to the  
engineer.

PHILBRICK

You said I had a gift of gab.  
How did you make out?

(CONTINUED)

77A CONTINUED:

77A

PETE

It was a cinch. I covered  
that place like a reporter...  
No trouble at all...

PHILBRICK

Will your plan work...?

PETE

What do you think...?

Philbrick carelessly, on purpose, puts a negative down  
on sensitized paper; but Pete notices the action at once.

PETE

Comrade Herb, that's photographic  
paper.

PHILBRICK

Oh is it...Am I doing something  
wrong?

PETE

Remember - Comrade - no prints!

INT. BROOKFIELD AVE. LIVING ROOM - NIGHT

78 MED. SHOT

78

Once again - as in Scene 28 - Comrade John faces Comrades  
Sam, Les, Pete and X -- also Herb. CAMERA PANS across the  
group then HOLDS on John, as he reads a report.

JOHN

Good work, Comrades. I see  
that none of you had any  
trouble. When the time comes,  
we should be able to move -  
swift and sure - with this  
communications plan. Any  
comments...?

CAMERA PANS to Philbrick and HOLDS on his troubled face  
as he hesitates, then raises his hand and plunges.

PHILBRICK

I disagree, Comrade, that this  
is a swift, sure and safe plan.

CAMERA PANS swiftly across the surprised, shocked faces --  
then moves in and HOLDS on John.

79

CLOSE - ON JOHN

JOHN

(scowling)

What did you mean by that,  
Comrade?

80

80

CLOSE - ON PHILBRICK

PHILBRICK

It can't be as easy as all that.  
It just doesn't add up. Let's  
not be too optimistic. Taking  
power from the capitalists is  
not like taking candy from a  
kid. Wake up, Comrades!

81

81

TIGHT GROUP SHOT

Each of the Comrades ad libs his protest.

ALL

What's he talking about!  
He's nuts!  
It was a cinch!

PETE

(jumps up; angry)  
He's an obstructionist! He's  
always dissenting -- !

COMRADE JOHN

Sit down. Comrade Herb still  
still has the floor...

Pete sits reluctantly.

PHILBRICK

It's true I've not always voted  
with the rest of you. But it  
so happens I've been proven  
right. Look at my record.

PETE

Aw, come off it -- get to the  
point. We had no trouble --  
no one did.

PHILBRICK

It was just too simple -- we  
were lucky. I don't think it  
could be done again.

(CONTINUED)



ALL

Protest.

A silence follows, during which John frames a course of action.

JOHN

(grim)

I'm going to give you a chance  
to prove yourself again.  
You'll come with me, Comrade.

PHILBRICK

(startled)

When --- now?

JOHN

Right now. We'll go in your  
car.

(turns to others)

Meeting is adjourned, Comrades.

DISSOLVE TO:

EXT. STREET - NIGHT

82

TRAVEL SHOT - PHILBRICK'S CAR - PHILBRICK AND  
COMRADE JOHN

82

SHOOTING from rear seat, between Philbrick and John.  
Car leaves the city's brightly-lighted district; makes  
a few turns; heads into dark-lit suburban area. Radio  
tower with blinking light comes into view.

83

TRAVEL SHOT - FROM SAME ANGLE - ON GATES AT RADIO TOWER 83

Philbrick's car lights swing round and play full on  
closed gates outside bungalow. CAMERA MOVES IN and  
HOLDS on sign:

NO TRESPASSING

84

TWO SHOT - PHILBRICK AND JOHN

84

SHOOTING through car window on their faces. John  
puzzled, exchanges look with Philbrick; then orders  
him to go on. Philbrick maneuvers wheel accordingly.

85 CLOSE - ON PHILBRICK AT WHEEL - TRAVEL SHOT

85

Philbrick, relieved, smiles...

VOICE OVER

Bro-ther...you had me worried...!  
Okay, Comrade, next stop...  
and I do mean "stop."

86 FULL SHOT - STREET - NIGHT

86

Philbrick's car drives into parking spot outside a radio station.

87 MED. CLOSE - PHILBRICK'S CAR

87

Comrade John gets out of car; orders Philbrick to wait; and makes for the radio studio entrance. As he exits shot, CAMERA MOVES IN and HOLDS on Philbrick, who smiles confidently as he settles down to await John's return.

88 MED. CLOSE - PHILBRICK'S CAR - NEW ANGLE

88

Comrade John walks into shot. Again puzzled, he exchanges glances with Philbrick; shakes his head to indicate that he couldn't get in; orders Philbrick to drive on.

89 FULL SHOT - STREET

89

Philbrick's car drives away from radio station. CAMERA follows until it turns a corner.

90 TWO SHOT - PHILBRICK AND JOHN - IN TRANSIT

90

SHOOTING through windshield at their faces.

JOHN

(darkly)

I can't figure it out..Yesterday  
they were wide open...today  
they're shut tighter than --

(turns sharply on

Philbrick)

What's your theory, Comrade..?

PHILBRICK

(worried)

I can only guess...Comrade Al..?

(CONTINUED)

90 CONTINUED:

90

JOHN  
Sure, sure. I've thought of  
that...All the same, the leaks  
were plugged up awful fast....!

PHILBRICK  
Well, that only bears out what  
I was saying...

JOHN  
(looks out suddenly)  
Pull up over there!

PHILBRICK  
(really worried;  
as he obeys)  
Here...?

91 POINT OF VIEW SHOT - ON PAWN SHOP

91

SHOOTING across the street, past the pair's faces, we  
see the familiar pawn shop come into view as car slowly  
comes to stop.

VOICE OVER  
Why the pawn shop - could there  
have been a slip?

92 CLOSE - ON PHILBRICK

92

as he reacts in fear. CAMERA HOLDS on him, tensed.

JOHN'S VOICE (off)  
I'll walk from here. It's just  
a few blocks. No need for us to  
be seen together any more than  
necessary.

Philbrick, relieved, relaxes as he realizes it was just  
a coincidence John wanting to walk from this spot.

JOHN'S VOICE (off)  
Well, I must admit you were  
right, Comrade. When we do it,  
we'll blast our way in.

PHILBRICK  
(smiles grimly)  
Goodbye, Comrade.

DISSOLVE TO:

INT. PAWN SHOP - DAY

93 CLOSE - ON PHILBRICK IN PAWN SHOP BACK ROOM

93

Philbrick is talking to Dressler, off.

PHILBRICK

...I thought sure it was goodnight  
for Comrade Herb when he ordered  
me to stop across the street.

WIDEN ANGLE to include Dressler across the table, as  
he fingers Philbrick's new report.

DRESSLER

(smiles)

Neat coincidence...

PHILBRICK

Too neat for comfort...

DRESSLER

(refers to reports)

With this full report, Herb,  
we can tie up a pretty good  
case...We know now that the  
only way they can get into  
our communications system is  
with an army.

PHILBRICK

We'll be ready for them.

94 CLOSEUP - DRESSLER

94

reacting.

95 CLOSEUP - PHILBRICK

95

smiles as he exits and we.....

FADE OUT.

T H E E N D